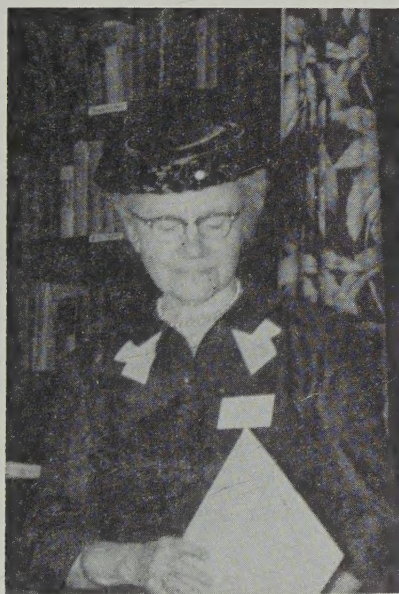
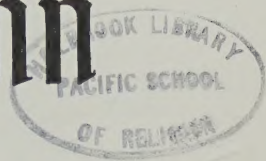


The Hymn

APRIL 1964



RUTH ELLIS MESSENGER

1884-1964

The President's Message

RUTH ELLIS MESSENGER

We have all been shocked and saddened by the death of Dr. Ruth Ellis Messenger on March 3rd, 1964. She had not been in full health for some time, but appeared to be improving and was carrying her usual responsibilities. Then came a turn for the worse, and after two weeks of serious illness, she passed quietly into the beyond. She had anticipated celebrating her 80th birthday on February 29th; but most of the interesting plans for that day had to be given up. The funeral service was held on March 5th at All Angels' Episcopal Church in New York City.

The passing of Dr. Messenger leaves a great void in the Hymn Society ranks. She became a member in its early days and continued through the years as one of the Society's most devoted and active members. She served as Archivist for many years; she wrote three of the Papers of the Society. From the beginning of the publication of THE HYMN in 1949, she was associated with it, first as Associate Editor, and then in 1959 as Editor. Into this task, she put her whole soul, continuing the high standards which marked this publication under the leadership of Rev. George Litch Knight, its first editor.

We are happy to report that Mr. Knight has consented to come back for the present as Editor of THE HYMN. This solves an immediate problem for which we are very thankful.

Plans are being made properly to honor the memory of Dr. Messenger, and announcement about them will be made in the near future.

—DEANE EDWARDS

Note: Due to circumstances beyond the control of the Editor and because of complications which have arisen subsequent to the preparation of the manuscript of this issue, its final publication will be considerably delayed. For this we offer our apologies to our readers and beg their gracious indulgence and patience.

—GEORGE LITCH KNIGHT

The Hymn

Published by The Hymn Society of America, New York

Volume 15

April, 1964

Number 2

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THE HYMN is a quarterly published in January, April, July and October by The Hymn Society of America, Inc.

Membership in The Hymn Society of America, including the *Papers* of the Society and copies of THE HYMN, \$5.00 yearly (accredited student members, \$2.50).

All correspondence concerning membership, literature of the Society, or change of address should be directed to The Hymn Society of America, 475 Riverside Drive, New York 10027. Telephone: Rlverside 9-2867.

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Printed in the United States of America.

The Editor's Column

RUTH ELLIS MESSENGER

In the passing of Dr. Messenger, Fellow of The Hymn Society of America, we have lost one of our most enthusiastic members and America an outstanding hymnologist. As a member of the Executive Committee, the Papers Committee, the Committee for the Dictionary of American Hymnology and above all as editor of *THE HYMN*, she has spread afar the knowledge of the work of the Society and has established a standard of excellence in the periodical that future editors will find difficulty in maintaining.

Her studies in medieval history aroused a special interest in Latin hymnody. Within a few years in addition to her doctoral thesis on the subject, various phases of Latin hymnody were further discussed in articles that appeared in scholarly journals, Papers of the Society and other publications. While exercising her special talent in the more confined scholarly areas, she did not neglect the practical aspects of the subject to aid those actively working in the field. These efforts were climaxed by her much needed practical book on *Latin Hymnody*. Naturally this led to an interest in the translations and translators and the periods that produced them. In brief, it produced a broad view of English hymnody.

Her ecumenical spirit embraced all phases of hymnody both Catholic and non-Catholic. No better indication is needed than her brief digests of articles on hymnody from numerous publications that appeared from time to time in *THE HYMN*. For some a hymn largely means its tune or text or for others a religious experience or prayer. To Dr. Messenger it meant all of these, each given its due consideration. In fact, her regard for the religious aspect of the hymn, often only a secondary thought for the musician and historian, is further illustrated by the articles she obtained and published in *THE HYMN*. Her two lectures delivered recently at Westminster Choir College, Princeton, N. J., emphasize this approach.

Most of our members knew Dr. Messenger only through her work for the Society. *THE HYMN* remains a brilliant jewel in the crown of a long and zealous career. She was a member of the committee which founded this publication and in her clear thinking disregarded the biblical and fanciful names proposed for the publication. She suggested its simple and more meaningful title—*THE HYMN*.

Of equal importance in recent years, years of so-called retirement, was her encouragement of those already working in the field and students who chose hymnic subjects for their theses or special study. Recent years saw her significant contribution to the *Pilgrim Hymnal* and the revisions in the section on Latin hymnody in the *Companion*, 1962, for *Hymns Ancient and Modern*. For reasons of health she had to decline a request by the editors of the New Catholic Encyclopedia for articles on Latin hymns. One of her last conversations included her comments on an article being readied for publication, the *Dies Irae*—one of her favorite hymns. Her immense contribution to the whole field stands as a lasting memorial of an untiring spirit and undiminished effort as an ecumenical hymnic scholar.

—J. VINCENT HIGGINSON

“By Cool Siloam’s Shady Rill”

JACK L. RALSTON

REGINALD HEBER, Rector of Hodnet and Bishop of Calcutta, in his effort to encourage congregational singing in his Parish began to introduce hymns of his own composure after the Creed. These hymns were generally based on the propers of the day—usually the Gospel, but sometimes the Epistle or Collect. A number of these hymns first appeared in print in the pages of the “Christian Observer” during 1811 and 1812, but were not published in final form until after Heber’s death in 1826. This publication, *Hymns, Written and Adapted to the Weekly Church Service of the Year*,¹ contains from one to four hymns for each Sunday and important feast days of the Church Year. Although Heber wrote most of the hymns in this collection, his friend Henry Hart Milman contributed several original hymns and encouragement in the project. Hymns by Walter Scott, Jeremy Taylor, Michael Bruce, William Cowper and others were included.

Heber was a cultured and sensitive person who apparently did not have formal instruction in music. During his travels over the European Continent, he recorded several musical impressions which reflect a better than average musical ear. His widow in commenting on his hymn writing notes “The greater number of these hymns were composed for particular tunes. Without being musical, Mr. Reginald Heber’s ear was accurate; and he had a remarkable talent for adapting poetry to any tune which he chanced to hear.”² In spite of his unsuccessful efforts to secure official adoption of his hymnal by the Church of England it did, however, enjoy considerable popularity and passed into at least ten editions in England and several in the United States.

“By Cool Siloam’s Shady Rill” first appeared in the April number of the “Christian Observer” in 1812 in its original form: “By Cool Siloam’s Shady Fountain.” Later it was rewritten in Common Meter with the last word of the title changed.³

The Gospel for the First Sunday after Epiphany tells the story of the visit to the Temple by the Holy Family and the subsequent conversation of the young boy Jesus and the learned doctors. The Epistle

Jack L. Ralston, M.M., is Music Librarian at the University of Kansas City. His interest in Isaac Baker Woodbury stems from the fact that the Library with which he is associated has part of Woodbury’s personal library in its collection as well as original editions of various shape-note hymnals.

for the Day is taken from St. Paul's Epistle to the Romans beseeching them to seek out God's will for their lives and to accept it. The Collect for the Day again speaks along the same lines. Mr. Heber made two hymns for this Sunday, the first "Abash'd be all the Boast of Age!" which dwells more on the story of the experience in the Temple, while the second "By Cool Siloam's Shady Rill," relates the same story and develops the theme of the acceptance of God's will in Jesus' life. The text of the second hymn in the 1827 edition of "*Hymns, Written and Adapted . . .*" is as follows:

By cool Siloam's shady rill
 How sweet the lily grows!
 How sweet the breath beneath the hill
 Of Sharon's dewy rose!

Lo such the child whose early feet
 The paths of peace have trod;
 Whose secret heart, with influence sweet,
 Is upward drawn to God!

By cool Siloam's shady rill
 The lily must decay;
 The rose that blooms beneath the hill
 Must shortly fade away.

And soon, too soon, the wintry hour
 Of man's maturer age
 Will shake the soul with sorrow's power,
 And stormy passion's rage.

O Thou, whose infant feet were found
 Within thy Father's shrine,
 Whose years with changeless virtue crown'd
 Were all alike Divine!

Dependent on thy bounteous breath,
 We seek thy grace alone,
 In childhood, manhood, age, and death,
 To keep us still thine own!

The important variant readings of the text include the substitution of the word *fair* for *sweet* in the second verse and *may* for *will* in the third verse of stanza four. Stanza five is sometimes varied to omit the reference to the Temple:

O Thou, whose infancy was found
 With heavenly rays to shine,
 Whose years with changeless virtue crown'd
 Were all alike Divine!

Some versions of the hymn omit the fifth stanza entirely while several hymnals use the first, second, fifth and sixth stanzas. The hymn divides into three sections of two stanzas each. The first section describes in Romantic style the idyllic youth of Jesus and his growth towards God. Probably the description would be more typical of an English countryside than Palestine. The second section gives a graphic forecast of the pain and sorrow which will surely come upon the full acceptance of the responsibility of God's will in Jesus' life. This mixture of the joy of youth and the prediction of the death upon the cross is a theme found frequently in the lessons of the Epiphany season. The third section is a prayer to Jesus, who accepted God's will, to give us grace to find God's will in our own life and to grant us strength to endure to the end.

The tune most frequently encountered for use with "By Cool Siloam's Shady Rill" is *SILAM* by Isaac Baker Woodbury (1819-1858). Although originally apprenticed to a blacksmith, Woodbury went to Europe when only nineteen where he studied with Sir Henry Rowley Bishop (1786-1855), Henry Phillips (1801-1876), and August M. Panzeron (1796-1859). All three men were at the height of their respective careers and for a young American to have an opportunity to study with them was most unusual. On his return to the States, Woodbury traveled with the Bay State Glee Club and served several years as its director. In the 1840's, Woodbury made contact with John Weeks Moore (1807-1887) who persuaded him to settle in Bellows Falls, Vt.

Apparently the first appearance of *SILAM* in print was in the pages of Moore's publication *The World of Music*. It will be noted that there are no modulations in the slightly irregular 14 measure double period. The periods are made up of a four and a three measure phrase respectively. *The Psalter Hymnal*¹ and several others have taken the liberty of "correcting" the odd number of measures in the second phrase of each period by tying over the last note into an additional measure. In example I, notice the awkward crossing of the soprano and alto voices in measure 3 and in example II how the composer has neatly solved the problem. The soprano and alto duet in measure 7 and continuing to measure 11 is a device found not infrequently in the hymn tunes of this period. Lowell Mason in *OLIVER* uses this device as do Thomas Hastings, William Bradbury and other compilers of the oblong tune books used in the New England and Northern States. The shape-note writers seemed to prefer the fuller sound of all voices singing together except for the fuguing tunes where the voices enter one at a time. Example III shows the shape-note approach to filling out this duet to four voices.

Example 1
(From Moore's, *The World of Music*)

Version 2. SILOAM. C. M.

1 By cool Si - loam's sha - dy rill How fair the lil - y grows! How sweet the breath be - neath the hill, Of Sha - ron's dew - y rose.

2 Let such the child whose early feet The paths of peace have trod, Whose secret heart with in - fence sweet is up - ward drawn to God.

3 By cool Si - loam's sha - dy rill The lil - y must de - cay, The rose that blooms beneath the hill, Must shortly hide a - way.

4 And soon, too soon, the win - try hour Of man's man - to - er age Will shake the soul with sorrow's pow'r And stormy passion's rage. O show who great - est life and breath, We seek thy grace a - lone, In child - hood, man - hood, age and death, To keep us still thine own.

Example II

With gentleness. Cres. and Dim. SILOAM. C. M. May be sung as a Quartet.

By cool Si - lo - am's sha - dy rill How fair the lil - y grows! How sweet the breath be - neath the hill, Of Sha - ron's dew - y rose.

Example IIa

110 With gentleness. Cres. and Dim. SILOAM. C. M. May be sung as a Quartet - The small notes, seldom used, are intended for the Solo or some similar instrument(s).

By cool Si - lo - am's sha - dy rill How fair the lil - y grows! How sweet the breath be - neath the hill, Of Sha - ron's dew - y rose.

Example III

SILOAM C. M. I. B. WOODBURY.

By cool Si - lo - am's sha - dy rill, How sweet the lil - y grows! How sweet the breath be - neath the hill, Of Sha - ron's dew - y rose.

The steady procession of primary triads usually in root position is bland at best and dull at worst. The use of all six stanzas of the hymn with this music without the relief of modulation, altered notes or inversions could be dull indeed. However, the rhythmic devices and the use of the duet help considerably in those versions which retain them. In example III, the "Dotted 8th note followed by a 16th note" figure is substituted for the smooth 8th notes in measure 9 of the other examples.

Woodbury's best known work *The Dulcimer*,⁵ first published in 1850, brought interesting innovations to "Siloam" with the addition of a flute obligato and the change to tonic harmony at the first of the duet.

Ordinarily the music in Woodbury's collections was intended to be accompanied by the organ or piano playing the figured bass rather than the voice parts. The usual arrangement of voices was to place the tenor part of the top staff, then the alto, the soprano and the bass. This allowed the accompanist to have the two most important parts near each other and near the bass figures. Examples I and II have this arrangement but no figures for chords. Example II has directions for performance and example IIb from *The Cythara*,⁶ drops the flute part but adds a short interlude to be played either by the organ or orchestra.

Example III which occurs in *The New Harmonia Sacra*,⁷ presents several interesting new slants on "Siloam." Already mentioned above were the addition of tenor and bass parts to the duet and the rhythmic change in measure 9. In addition, several other things should be pointed out. First, the piece is transposed one step higher than the other examples and it is printed in shape-notes. Secondly, according to the present style of singing shape-notes, the upper voice parts are doubled so that both men and women are singing the soprano, alto and tenor parts in octaves making seven parts counting the bass. This creates the problem of parallel fifths between the voices in the 12th and 13th measures where only fourths occurred before. The changing of the tenor notes makes considerable difference in the sound because the high women's parts will now lie above the melody. Ordinarily the music of the shape-note tradition has greater melodic interest in the inner voices than Woodbury has used in SILOAM. Example III would probably be the most interesting for both singer and listener. The stanzas are presented between the staves and they correspond to stanzas 1, 2, 3, 4 and 6 given above. In the examples from Woodbury's own collections it will be noted that only the first stanza is given and presumably the additional stanzas were taken from the established hymnals which contained words only. It might be mentioned here

that Woodbury did publish a shape-note tune book *Harp of the South*⁸ containing a number of pieces from *Missouri Harmony*⁹ and some of his own compositions including SILOAM. This version is substantially the same as Example II except that bass notes are omitted in measures 8, 9, 10 and the first two counts of measure 11.

Woodbury did prepare three hymnals or collections for the use of the Methodist Church but they did not receive official sanction. The first, *The Lute of Zion*,¹⁰ dates from 1853. The second, *The New Lute of Zion*,¹¹ dated from 1856 and was reprinted as recently as 1881. The third, *Hymns for the Use of The Methodist Episcopal Church*,¹² which appeared in 1857 had double numbering on some tunes in an attempt to correlate it with *The New Lute of Zion*. However, this book does not carry the sanction of the Methodist Church with regard to the music . . . the recommendation of the Hymnal Committee of 1849 is for the words only. SILOAM is located on page 144 of this book and the number indicated for *The New Lute of Zion* is (99). Woodbury's symbol W** indicates that this is one of his tunes. He used several different signs in his books apparently in an effort to avoid the criticism that his name occurred too frequently. The music is printed here on three staves. The tenor part is on the top staff, the soprano and alto share the middle staff and the bass is placed on the bottom staff. One stanza of the hymn is placed under the notes of the tenor part with the text of the complete hymn given together with three other hymns which could be sung to SILOAM. The hymn number is 1010 in the *Methodist Hymnal* of 1849 and has the title "The Christian Child." The stanzas are those corresponding to numbers 1, 2, 3, 4, and 6 given above. In the modern presentations of SILOAM sometimes an *Amen* is added at the close.

The question concerning the appropriateness of Woodbury's music for these words might well be raised. Heber's words were usually written for a specific tune—in fact "I ought to mention that most of my hymns are applicable to the Psalm tunes in common use."¹³ Just exactly which tune Heber had in mind for "By Cool Siloam's Shady Rill" we probably will never know but it would be interesting to speculate that it was intended for some Psalm tune which has been sufficiently popular to still appear in modern hymnals. Since the hymn is written in Common Meter it would fit such tunes as ST. ANNE, DUNDEE, ST. FLAVIAN, WINCHESTER OLD, YORK and even OLD HUNDREDETH. It is well to remember that even though the thoughts expressed in *Hymns, Written and Adapted* . . . are the product of the Romantic Movement in poetry, the meter and feeling to a certain extent, still contain the spirit of the Metrical Psalms which they were hoping to replace. The singing

of these words, Romantic in spirit, Classic in form to the good old Psalm tunes creates a broad effect not to be found in Woodbury's SILOAM. Woodbury, does, however, produce a mood in keeping with the first stanzas but later in the hymn the heavier stanzas seem out of character with the music.

SILOAM is then, a simple, tuneful hymn tune which, while reflecting the naive character of some of the stanzas still has become so closely associated with the hymn that the two are usually coupled in nearly all the hymnals today. (The notable exception being the *Episcopal Hymnal* 1940¹⁴ which uses BELMONT by William Gardiner.)


It might be interesting to note that Woodbury made another setting for these same words for his collection THE DULCIMER,¹⁵ which is entitled SHADY RILL. This hymn tune is somewhat more square-cut and thus better suited for use by a congregation. It has not received wide usage and has fallen into the same neglect as has Heber's first set of words "Abash'd be all the Boast of Age!"

The stanza of "By Cool Siloam's Shady Rill" which figured rather importantly in Heber's scheme (the fifth or Epiphany stanza) is either changed or omitted in many current hymnals. The separation of the hymn into its three sections might make one wish for an anthem setting or some other treatment which would allow the middle section a stronger setting.

Mr. Woodbury's SILOAM gives us an appealing melody, easily grasped by the children for whom it was intended and it has remained a popular hymn tune and hymn combination to this day and which will remain in use for many years.

Supplement

In 1854 a sheet music version of "By Cool Siloam's Shady Rill" was published by Oliver Ditson (Boston: Oliver Ditson, 1854. pl. no. 7091. 5p.) Apparently this was meant as the first of a series of "Sweet Songs for Sabbath Evenings," as space for additional titles is left on the ornamental cover. The piece is arranged as a song, duet, trio and quartet. After a piano introduction of 14 measures the first stanza is presented with soprano and alto (small notes) indicated on the melody staff. Important changes in the melody occur in measure 13. In all other versions the melody is F# (half) and E (quarter). Here the melody is A, F#, E (all quarters). In measures 14-19 an interlude is given for the accompaniment.

Stanza 2 is arranged for a trio for soprano, alto and bass. In this version, Woodbury places the () figure in measure 9 in this stanza as well as in the introduction. Measures 14-16 provide another

interlude, similar but not identical with the one given in example IIa (*The Cythara*).

Stanzas 3, 4 and 5 are arranged for four voices following the voice parts given in Example I, with only minor modifications to accommodate the change of melody in measure 13 and a minor shift of tenor notes at the beginning which do not change the effect of the music. Another interlude occupies measures 14-17. The arrangement of voices parallels the modern usage. The piano accompaniment chiefly relies on octave repeated notes in the left hand with some broken chords in the right. Judicious use of activity is made—while movement occurs in one hand the other is steady.

No credit is given to Heber for the words and there is no dedication of the song as was Woodbury's custom. Stanza 5 of the original poem is omitted and "O Thou who givest life and breath" is substituted for the opening of stanza 6. Since the words of the first stanza only are given in the other Woodbury publications it cannot be definitely stated whether these were his selection or his publisher's.

Editor's Note: In a letter to Dr. Messenger, dated December 3, 1963, the author wrote: "I have come across a copy of a sheet music version which is not found in the Library of Congress nor have I come across any mention of it previously. . . . Of particular interest are the changes in measure 13 of the melody and the addition of accompaniment parts. It seems as though Mr. Woodbury was unable to make up his own mind about the dotted eighth followed by the sixteenth figure in measure 9. He used smooth notes half of the time and the long-short the other half. I believe this may help the monotony which I commented on in the article. It is also interesting to note that he did not use the same length of interlude each time as might be expected in a strophic setting such as this."

NOTES

¹ Reginald Heber, *Hymns, Written and Adapted to the Weekly Church Service of the Year*. (New York: G. & C. Carvill, 1827).

² Amelia Heber, *The Life of Reginald Heber* . . . (New York: Protestant Episcopal Press, 1830), p. 352.

³ John J. Julian, *A Dictionary of Hymnology* . . . (New York: Dover, 1957 reprint), p. 199.


⁴ *The Psalter Hymnal*, (Pittsburgh, Pa.: The United Presbyterian Board of Publication and Bible School Work, 1927), p. 131.

⁵ Isaac Baker Woodbury, *The Dulcimer: or the New York Collection of Sacred Music*. (New York: F. J. Huntington, 1850), p. 110.

⁶ Isaac Baker Woodbury, *The Cythara*. (Boston: W. J. Reynolds & Co., 1854), p. 109.

- ⁷ Joseph Funk, *The New Harmonia Sacra: a Compilation of Genuine Church Music*. (Harrisonburg, Va.: A. Brunk reprint of the 22nd edition, 1959), p. 251.
- ⁸ Isaac Baker Woodbury, *Harp of the South*. (New York: Mason and Law, 1853), p. 73.
- ⁹ Allen D. Carden, *Missouri Harmony*. (Cincinnati, Ohio: Morgan, Lodge & Co., 1820).
- ¹⁰ Isaac Baker Woodbury, *The Lute of Zion*. (New York: Mason and Law, 1853).
- ¹¹ Isaac Baker Woodbury, *The New Lute of Zion*. (New York: Mason and Law, 1856).
- ¹² *Hymns for the Use of the Methodist Episcopal Church With Tunes for Congregational Worship*. (New York: Carlton & Porter, 1857).
- ¹³ Amelia Heber, *The Life of Reginald Heber . . .* (New York: Protestant Episcopal Press, 1830), p. 27.
- ¹⁴ *The Hymnal of the Protestant Episcopal Church in the United States of America, 1940*. (New York: Church Pension Fund, 1943).
- ¹⁵ Isaac Baker Woodbury, *The Dulcimer: or the New York Collection of Sacred Music*. (New York: F. J. Huntington, 1850).

Hymnals containing "By Cool Siloam's Shady Rill" and/or SILOAM

<i>Hymnal name and date</i>	<i>Page or Number</i>	<i>Comment</i>
The 1933 Presbyterian Hymnal	349	Stanzas 1, 2, 5, 6. even 8th notes
The Church Hymnal (Episcopal) 1892, 1902	565	Stanzas 1-6 (Not Woodbury's music)
The Episcopal Hymnal, 1916-1933	351	
The Anglican (Canadian) Hymn Book	551	
Congregational Christian Pilgrim Hymnal 1935	198	
The 1940 Episcopal Hymnal	328	Stanzas 1, 2, 5, 6. (Uses Gardiner's "Belmont")
Undenominational New Church Hymnal, 1939	400	
United Church of Canada, The Hymnary, 1930	218	
Reformed Presbyterian Church of N.A., The Book of Psalms —1950	47, 166, 335	Used for these words: Ps: 22, 10-17; Ps. 69, 1-10; Ps. 137, 1-7.
The U.P. Board of Pub. and Sunday School Work. The Psalter Hymnal, 1927	131	Used for Ps. 71. Extra measures added.  occurs 3 times.

<i>Hymnal name and date</i>	<i>Page or Number</i>	<i>Comment</i>
Brown, S. M. and Junt, J. M. The Gospel Alarm, 1886,9.	104	Stanza 1 [fair], 2, 3, 4, 6 [O Thou who givest life and breath]
The Am. Unitarian Assoc., The New Hymn and Tune Book, 1914	517	Stanzas 1, 2, 6 [O Thou who giv'st life and breath]
Hymns for the Use of the M.E. Church, 1856	604, 1010	Stanzas 1, 2, 3, 4, 6.
The Presbyterian Church in the USA, The Hymnal, 1923	316	Stanzas 1-6
Rodeheaver, Homer, Church Service Hymns, 1948	238	Stanzas 1, 2, 5, 6.
Robinson, Charles Seymour Laudes Domini, 1890	198	Stanzas 1-6. [fair] [may]
Smith, H. Augustine Hymns for the Living Age, 1924	461	Stanzas 1, 2, 5, 6. Extra measures occurs 3 times.
The M.E. Church, South The Methodist Hymnal, 1918	197, 485	Words: Long have I Sat. I. Watts. Stanzas 1-6
The Parish Hymnal, 1870	121	Stanzas 1-6 (Not IBW's music)
American Sunday-School Union New Union Hymns [n.d.]	30	Stanzas 1-6 [fair] [may] (In 5: O thou whose infancy was found, etc.)
Church of the Brethren The Brethren Hymnal, 1951	618	
The Methodist Hymnal 1932-39		Not included!
Hubbard, William A. Songs of Worship, 1891	156	Like Example II without flute part. (Not Heber's words: See Israel's gentle Shepherd.)
Whelpton, George The Church Hymnal (Century), 1915-20	p. 323 No. 400	Stanzas 1 [fair], 2, 5, 6. occurs 3 times.

A Sermon in Song

The Word proclaimed by John Wesley, the response to
this Word confessed in song by Charles Wesley

RICHARD RENWICK SMYTH

THE NAME WESLEY most frequently brings two thoughts to mind. If we associate the name Wesley with John Wesley, our association is with the vocation of a preacher; if, on the other hand, we think of Charles Wesley—John's brother—our recollection is of a hymn writer.

These categorical distinctions are valid and understandable, but it is unfortunate that many people fail to see the correlation between the work of the two men; in one sense there was a marriage between the two in their respective significant efforts. This union may be found in the content of the sermons and hymns of the Wesley brothers.

This parallelism in sermon outlines and hymn texts is nothing that was plotted out and carefully organized; rather, it was the mutual thrust of their respective and joint ministries. The message which John proclaimed can be seen expressed in a different form in the verses which Charles wrote to be sung at the services and meetings.

The significance of this happy union of message of the preacher and the hymn writer has effects beyond the historical fact. In our churches today we sing more of our theology than we speak—especially among the laymen. Thus, our contemporary pastor might be guided by an awareness of the potential close correlation between the message he preaches and the content of the hymns chosen for the congregation. Too frequently we limit the parallel between proclamation of the Word and the hymns sung to a thematic word. For example, the sermon for the day may be about faith so we choose a hymn that has the word "faith" in the first line. The idea behind this selection is that we assume that both the sermon and the hymn text will expose

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Hymns quoted are from the *Methodist Hymnal*, official hymnal of the Methodist Church, Copyright 1932-35-39, quoted with permission of Abingdon Press, Nashville, Tenn.

the same idea. Many times, however, the faith talked about in the sermon may be contradicted by the faith discussed in the hymn text.

Our intent here is to take one of John Wesley's sermons and illustrate how Charles Wesley has carried through basic points of faith and doctrine in some of the hymns he wrote. This sermon does not contain all (or even a full summary) of John Wesley's theology, and the hymns selected do not contain the complete spectrum of Charles Wesley's contribution to the thought of this particular sermon. But one can see how the hymns of one poetically demonstrate the proclamation of the other.*

The sermon selected here is "The Marks of the New Birth," and it is one of John Wesley's *Forty-four Standard Sermons*. This collection of sermons he chose as basic instructive material for the Methodist Societies. The procedure used here is to give the basic outlines of the thought of the sermon, each point illustrated by stanzas from the hymns.

The text for the sermon "The Marks of the New Birth" is from St. John 3:8—"So is every one that is born of the Spirit." Wesley's intent is to point out the means by which a person can evidence the new birth which comes from the baptism of the Holy Spirit. He says that the baptism with water is of no true significance without the inward renewal by the Holy Spirit: consequently, he desires to set forth marks by which this can be discerned (just as water is the mark of sacramental baptism). He lists three marks.

I. Faith

A. Faith is in Jesus as the Christ and that Scripture is true in its testimony, just as God is true (or faithful to his promises). Faith is a dynamic relationship, and an inward, intangible knowledge.

1. Father of Jesus Christ, my Lord,
My Saviour and my Head,
I trust in Thee, whose powerful word
Hath raised Him from the dead.
2. In hope, against all human hope,
Self-desperate I believe;
Thy quickening word shall raise me up
Thou shalt Thy Spirit give.
(MH 203)

B. This faith is a disposition in the heart which makes a man renounce self and trust only in Christ.

3. Jesus! the name that charms our fears,
That bids our sorrows cease;

'Tis music in the sinner's ears,
 'Tis life, and health, and peace.
 (MH 162)

C. There are fruits of this faith which can be known:

1. Power over sin—the new-born man in Christ is no longer a servant of sin and its power, but a servant of righteousness; there is an empowering by the indwelling Spirit to conquer the powers of evil which otherwise enslave.

2. Breath, O breathe Thy loving Spirit
 Into ev'ry troubled breast
 Let us all in Thee inherit,
 Let us find that second rest.
 Take away our pow'r of sinning,
 Alpha and Omega be;
 End of faith, as its beginning,
 Set our hearts at liberty.
 (MH 372)

2. Peace—in all conditions and states man is content that in all things God's will is done. Consequently, man is no longer striving in confusion as he attempts to make life full and worthy; man now enjoys the freedom from self-striving and rests in God's providential peace.

3. We who in Christ believe
 That He for us hath died,
 We all His unknown peace receive,
 And feel His blood applied.

4. We by His spirit prove
 And know the things of God,
 The things which freely of His love
 He hath on us bestowed.
 (MH 208)

II. Hope—this is the lively hope referred to in I Peter by which the redeemed man shares in the expectation of participation in the Kingdom and eternal life. This is known by two testimonies:

A. Our own spirit and conscience, which is manifest in the simplicity of godly sincerity, the life of piety and holiness that man should witness in all his living.

3. To Thee the glory of Thy power
 And faithfulness I give;
 I shall in Christ, at that glad hour,
 And Christ in me shall live.

4. Faith, mighty faith, the promise sees,
And looks to that alone;
Laughs at impossibilities,
And cries, "It shall be done!"
(MH 203)

B. That given by the Holy Spirit. The Spirit which comes upon, and dwells in, the new-born person affirms the promise that we are joint heirs with Christ in the new heaven and the new earth. (This idea is suggested in the above selections, but more fully developed in the following selection).

2. Long my imprisoned spirit lay,
Fast bound in sin and nature's night;
Thine eye diffused a quickening ray,
I woke, the dungeon flamed with light;
My chains fell off, my heart was free,
I rose, went forth, and followed Thee.
3. No condemnation now I dread,
Jesus, with all in Him, is mine:
Alive in Him, my living Head,
And clothed in righteousness divine,
Bold I approach the "eternal throne,"
And claim the crown, thro' Christ my own.
(MH 229)

III. Love. Wesley begins his discussion of this mark by recalling the Summary of the Law which Jesus offered.

A. The Love of God which is the object of our living, i.e. all is done to the glory of God because of our love of God as our Father. (Wesley uses love for God to include the Father and what the Father has done for man through His Son).

1. Ye servants of God, your master proclaim,
And publish abroad His wonderful name;
The name all victorious of Jesus extol;
His Kingdom is glorious, and rules over all.
4. Then let us adore, and give Him his right,
All glory and power, all wisdom and might,
All honour and blessing, with angels above,
And thanks never ceasing, and infinite love.
(MH 169)

B. The love of neighbors which is an outpouring of self by the power of the Spirit, toward every soul which God has created. And this love is a giving from the whole being—motivated from the heart which is the seat of the true life of the individual.

1. Jesus, united by Thy grace,
And each to each endeared,
With confidence we seek Thy face,
And know our prayer is heard.
2. Help us to help each other, Lord,
Let us in all things grow,
Let each his friendly aid afford,
And feel his brother's care.

(MH 419)

C. Total obedience to God, which is the end and purpose of this mark of love. This involves not only the outward actions but also the inward drives and motivations. Man in relation to God is never one who performs ritual rites for their own sakes; the outward act is always the manifestation of the inward dedication and devotion and obedience.

1. Lord, in the strength of grace,
With a glad heart and free,
Myself, my residue of days,
I consecrate to Thee.
2. Thy ransomed servant, I
Restore to Thee Thine own;
And, from this moment, live or die
To serve my God alone.

(MH 217)

IV. Conclusion: the answer to the question of "Who are thus born?"

Wesley's text is taken from the account of Jesus' discussion of rebirth with Nicodemous; Wesley here recounts that Jesus says there are those born of the flesh and then there is the rebirth of the Spirit. He points out that baptism with water is not enough to assure of the new birth in the Spirit. No individual can say that because he has been baptized with water he forever is the Temple wherein the Holy Spirit dwells. One must manifest these marks of Faith, Hope, and Love in the heart if one considers himself reborn as a new being who can call God "Father." He is not here denying the validity of the Sacrament of Baptism, but John Wesley is proclaiming the need of the inward as well as the outward change and sign.

1. Spirit of faith, come down, Reveal the things of God;
And make to us the Godhead known, and witness with the
blood.
'Tis Thine the blood to apply and give us eyes to see,
Who did for every sinner die, Hath surely died for me.

2. No man can truly say that Jesus is the Lord,
 Unless Thou take the veil away, and breathe the Living
 Word.
 Then, only then, we feel our interest in His blood.
 And cry, with joy unspeakable, "Thou art my Lord, my
 God!"

(MH 183)

It is possible to see both an academic and a practical value in this kind of study. As an academic exercise, it can illustrate the pervading oneness of a tradition such as Methodism in its thought structures and patterns. This could undoubtedly be done with men such as Martin Luther and John Calvin, for example, showing the correlation between their sermons and their hymns—the correlation between the Word they proclaimed and the faith to which they call men, and the "confession" which they prepared for the people to sing. But there is a more vital practical value which can be seen in this kind of study.

Too frequently we ignore the great treasury of proclamation material in our hymnody. We can become so content with the old tried-and-true, or so enamored of delightful tunes that we really ignore the running comment which the full body of a hymn has to offer. As a result of this we fail in making the evangelical use of hymns in corporate worship that they wait ready to offer.

How many pastors take care enough to select hymns which are used before and after the sermon, for example, which convey the message from Scripture that they attempt to share with the listener—the worshiper? I should think that the kind of analysis which has been presented here might give us a guide in more fully carrying out our calling as preachers and teachers. And at the same time, this kind of careful use and selection of hymns would enable the worshiper to more easily express his faith and his conviction—a faith and conviction which will lead to commitment. A Christian people more aware of the content of their faith (a faith which they sing) would be a people of whom Charles Wesley writes:

O for a thousand tongues to sing
 My great Redeemer's praise,
 The glories of my God and King,
 The triumphs of His grace!

(MH 162, 1)

Hymn-Anthem and Prelude Literature

EDWARD H. JOHE

Treble Choir

Six Anthems for Jr. Choir, Unison—SA—L. Pfautsch, Abingdon Press, 60¢.

Seven General Anthems for Unison Treble Choir—R. E. Copley, Abingdon Press, 60¢.

Four American Folk Hymns, Unison—W. Wade, Abingdon Press, 60¢.

These are excellent for children's choir or a Treble Voice Youth or Women's group. The texts are either scriptural or poetry of the highest quality. The music is imaginative (for the singer's imagination too), unhackneyed; in fine vocal ranges and with interesting organ accompaniments.

Gospel Hymns

Three Settings of Gospel Hymns, SATB—Arranged by D. Gustafson, Abingdon Press, 45¢.

Good Lord, Shall I Ever Be The One, American Folk, SAB—Arranged by A. G. Papp, Abingdon Press, 18¢.

Directors having use for gospel style service music will appreciate these musical settings. The tunes are

uncommon and the arrangements are interesting, uncontrived harmonies.

SAB Voices, Four Anthems for SAB—S. Walter, Abingdon Press, 60¢.

These are fine service texts and music and would be especially fine for Youth Choirs or Summer Choir. Singers will enjoy the spontaneity of the settings and find musical stimulation in them. The tunes used are WELSH, AGINCOURT SONG, GREATOROX and SHEPHERD'S PIPES—by Annabath Gay, found in the new Pilgrim Hymnal.

Organ Preludes

New Organ Settings for Hymns & Chorals—Jan Bender, Concordia, Set I-II, \$3.50 each.

The author lists four uses for these organ settings of hymns.

1. For variety in accompaniments of congregational singing—especially in the final stanza.
2. Accompaniment of choir singing in unison.
3. As intonations when introducing hymns.
4. As choral-preludes.

As usual in these publications, the indexing is most complete.

Organ Vespers, "A Service Based on Hymns of Praise"—Gerhardt Krapf, Augsburg, \$2.50.

The foreword states that this is a "Worship Service through Music," intended as a musical "offering" in which congregation, choir and organ are sharing the office of thanksgiving, praise, and adoration in response to the word of redemption and salvation.

Suggested outline for Vespers is included in the index. A service such as outlined herein certainly is a choral service and not a choral program. It is truly worshipful in that *all participate* and in an *orderly progression* (liturgy) of the offices.

Ten Pieces for Organ—Harald Rohlig, Abingdon, \$3.00.

These are in a sense, "One Mood" pieces, for the most part brief. They call for above average technical facility but with conscientious endeavor will bring musical rewards. They are refreshingly contemporary and serve well both musical and practical purposes.

Fifteen Preludes for Organ—Harald Rohlig, Abingdon, \$3.00.

Like the above, these too are brief "service" pieces. They are not as difficult and are refreshing in their contemporary musical message. An outstanding characteristic of these pieces, found as well in most of this composer's creations, is form and structure. The music just doesn't meander amid disjointed, ever-changing chords and never-resting melodies. They are a good

step toward bringing "New" music into the church.

Prelude on "O Store Gud"—Swedish, arranged by Ellen Lorenz, Abingdon, 50¢.

This is a lovely tune and beautifully adapted to the organ.

Prelude on "Wondrous Love"—Gordon Young, Carl Fischer, 75¢.

An easy setting of this becoming popular, folk tune.

Prelude on "Christ Is Arisen"—Harald Rohlig, Abingdon, \$1.25.

Exciting (so is the tune) (CHRIST IST ERSTANDEN) rhythms and harmonic figurations open and close this Fantasy. Brief fugal episodes broken by moments of "jabbing" motives, and a lovely but virile middle movement make this a great piece for Easter.

Eleven Short Hymn Tunes—Rene Frank.

Twenty-Four Psalm Voluntaries—Lester Groom, Hope Publishing Co.

These collections are intended for organist with limited training or who play on instruments with limited tonal resources. Both are far above the average of organ music published in this category.

Festal Rhapsody—T. Frederick Candlyn, Abingdon.

"Christ ist Erstanden" is the foundation for this fine rhapsody. It is well constructed: not difficult

and sounds well. A useful and worthy addition to the Easter prelude catalog.

are responsive to this kind of church music.

Choral Toccata on "Lasst Uns Erfreuen"—R. Evan Copley, H. W. Gray, \$1.50.

There are four pages of a toccata manual motif in 3rds in 8/8, 4/4, 6/8 with pedal reeds sounding the tune, followed in a second section by another toccata manual motif, with the tune sounding again in the pedal. It is joyful but requires a sure and steadfast manual technic and control of rhythmic expression for ten pages.

Instrumental Ensemble

Festive Ensemble—"Christ Doth End in Triumph"—J. S. Bach, arranged for 3 trumpets by Frank Campbell-Watson, H. W. Gray, \$2.00.

This is the first of four organ-instrumental ensembles based upon choral works of J. S. Bach which this reviewer predicts will find great favor among church music directors interested in developing this type of music in the church.

In each instance the trumpets play the choral which is integrated into the general musical contour, while the organ is given free reign in exploitation of figurations. The trumpet parts requires an "easy to moderate" technique.

This piece uses the final chorale from the Christmas Oratorio.

Three other "Festival Ensembles" are in preparation; get them, if you

Solos

The following "solos" are welcome additions to the church music repertoire.

O God of Love—S. C. Trued, for medium voice, text by Carlton Buck, Abingdon 75¢.

I Know a Lovely Garden—(Easter)—Mary Caldwell, high and low voice, H. W. Gray, 60¢.

Holy Night—Josef Rheinberger, for high voice, H. W. Gray, 60¢.

Three Sacred Solos—Gethsemane: Once in David's Royal City—Dana Wells, for medium voice, H. W. Gray, \$1.00.

Three Sacred Songs for Soprano—(Moravian)—Donald McCorkle, arranged by Boosey and Hawkes, \$1.50.

J. S. Bach Sacred Songs—from Schemellis' Gesangbuch for high voice—English-German edition by Fritz Oberdoerffer, Concordia, \$4.00.

Hymn-Anthems

Turn Thee Again, O Lord—Adapted and arr. by Arthur Sullivan. Organ accompaniment by Arthur Jennings. H. W. Gray—SATB.

This is a choral prayer, with music from the Russian Church. To

the choir part (in harmonic choral writing), has been added a flowing, easy, organ part.

A Hymn of Thanksgiving—Lloyd Webber. H. W. Gray.

This is particularly fitting for the opening of the church's program after the summer period. It is for unison mixed voice with a descant.

Lord, Sanctify Me Wholly—Robert J. Powell. SATB, Augsburg.

A prayer of Thomas Ken, set to fine, easy choral writing which expresses the beauty of the text.

O Clap Your Hands—Harald Rohlig. Augsburg.

A brief setting of Psalm 47:1—in music full of verve and unadulterated joy. Within reach of the average SATB choir.

Judge Eternal Throned in Splendor—John Becker. Canyon Press.

To this great text of Henry Holand, with verses in harmonic and canon style, has been added a good organ score which helps give the anthem momentum.

We Praise Thee—Healey Willan. Concordia, \$1.35.

This is an excellent "choir book for the church year" for all types of Treble choirs, children, youth or adult. While the book is liturgically oriented, with texts from the Bible or the liturgy, and music which includes chant and Psalm tones, it would serve "free" churches well, especially those interested either in

qualitative worship materials or in building this kind of music within the churches' music program.

O Come Ye To The Cross—G. Carissini. Edited by Austin Lovelace. Abingdon.

A beautiful Lenten anthem in 17th C. Italian choral style for SSAATB. The overall feeling is one of delicate coloring. Not difficult but needing care in tone balancing and ensemble.

O Love That Triumphs Over Loss—Philip Dieterich. Abingdon.

A fine text and music addition to the SAB literature. For Lent or general season.

REVIEWS

Christian Hymns. Edited by Luther Noss. The World Publishing Company, Cleveland and New York, 1963. \$1.95.

In the preface of this collection of one hundred and eighteen hymns the volume is described as "an anthology of classic Christian hymns, selected from the great literary and musical traditions of Christian hymnody." The work is the product of a committee under the aegis of the Commission on Music of the National Council of Churches. The committee of distinguished hymnodists included Morgan Phelps Noyes, Leonard Ellinwood, Earl E. Harper, J. Earl Lee, Walter E. Buszin, and Luther Noss. An ex officio member was Marvin Halverson, Executive Director of the Department of Worship and the Arts in the National Council of

Churches at the time the hymnal was in preparation.

One asks: what is the purpose of such a collection when other more extensive hymnals of high caliber are available? The editor states in the preface that no single volume contains all the hymns found here and offers the hope that the unique selection "will introduce all of these hymns to the widest possible audience." It is felt by the group that the hymnal will be useful not only for individual and family use but also for interdenominational gatherings and for supplementing denominational hymnals in some congregations.

Because this volume is an anthology of hymns covering an extensive period of time and because of the limitations of space, it was necessary to omit certain hymns which one may assume would be included. It is very regrettable that the committee concluded "that it could not do justice to both the old and the new" and therefore included no contemporary texts. However, several twentieth century tunes are used.

The format of the hymnal is interesting. It measures 5¼" by 8" and has a soft cover. (One wonders how long such a volume will last, particularly if it is put to any extensive congregational use.) The hymns are arranged alphabetically by title which appears at the top of the page. The first stanza of each hymn is included with the tune on one page and the complete text is printed on the opposite page facilitating the use of the texts for devotional purposes. Included under the texts are brief discussions of both

the words and music. These historical notes remind one of those which appear at the end of the *Yattendon Hymnal*, 1899, of Robert Bridges and H. Ellis Wooldridge and the *Hymnal for Colleges and Schools*, 1956, for which Mr. Noss was Associate Editor. The pages are uncluttered, the type clear, and there is a generous space given for the music. The plainsong melodies are unharmonized; all of the hymn tunes appear without time signatures, and following the practice of most of the newer hymnals, many of the tunes are transposed to lower keys than one finds in older collections. *Amens* are included only when a hymn concludes with a doxology.

More than three fourths of the texts are wedded to the tunes with which they have long been associated. However, some texts have never completely settled with one tune. Many of the hymns of Charles Wesley fall into this category. In *Christian Hymns*, for instance, "O for a thousand tongues to sing" is set to the tune EPWORTH, which was composed by Charles Wesley, Jr. and arranged by his brother Samuel; a Welsh tune, BRYN PARC by J. Charles McLean serves for "Come, thou long-expected Jesus"; and "Love divine, all loves excelling" is set to the tune HYFRYDOL. Another text which has a variety of musical settings is "Guide me, O thou great Jehovah." Here the tune is LLANILAR taken from the contemporary Welsh hymnal *Emyau'r Eglwys*, 1951. A wide use is made of German chorale texts and tunes as well as Genevan Psalter tunes. Included are southern folk hymn tunes and three tunes

each of Orlando Gibbons and Ralph Vaughan Williams.

Here is a collection that should be in the hands of every person seriously interested in the field of hymnody. It is obviously the result of judicious selection and careful editing.

—MORGAN F. SIMMONS

Church Music in Transition. William Loyd Hooper. Broadman Press, Nashville, Tenn., [1963] 208 pp., \$4.00.

This is a curious book, which is likely to play havoc in the education of the weaker students who are not able to sift facts for themselves nor to make proper evaluations among the wild medley of statements herein. The book has real merit in spots, but one has to pick and choose almost sentence by sentence in order to separate the individual grains of wheat from the chaff. The fact that the book is atrociously indexed makes matters all the worse. It is completely misnamed. To most persons, "church music" consists of that supplied by the organ, choir, and congregation; yet no organ or choral music is mentioned in the book. "Transition," yes, if the word is used as a synonym for "history"; the final chapter touches briefly on current transition. The subtitle used on the book jacket comes nearest to the true content of the work, if one makes a slight addition: "A history of church music—with major emphasis on the [hymnody of] evangelical denominations in the United States." As implied by the jacket, but unfortunately not so stated by the author,

Roman Catholic, Lutheran, and Anglican (Episcopal) music is excluded; the "evangelical denominations" which are discussed are the Baptists, Methodists, Presbyterians, and Disciples. Libraries will need to save the jacket to make up for the non-existent Introduction.

The bibliography is good, and the footnotes indicate considerable use of the materials cited. However, there is no judicious use of this material. Nineteenth-century authors are given equal authority with modern scholars, brief entries in secondary reference works are cited equally with specialized, primary studies.

Chapter I, "Music in the O.T.," needs to develop the concept of the Psalms as a hymnal. Textual analysis to show the form of various Psalms is needed, as for instance the outline of stanzas and refrain in Psalms 42-3 and 46. John P. Peters, *The Psalms as Liturgies*, would help.

Chapter II, "Music of the Early Church," would be enriched by a study of Eric Werner, *The Sacred Bridge*. When Our Lord went into the synagogue (Luke 4:16ff.) and "stood up to read," he actually sang, chanted, or intoned the passage from Isaiah, as has been done in the synagogue down to modern times. At the Last Supper, "they sang a hymn," one or more of the familiar Psalms which were sung daily in both synagogue and Temple. Medieval hymnody is sketchily discussed in this chapter but the rich repertory of plainsong is outside the author's interest.

Chapter III, "Music of the Reformation," is limited to a brief dis-

cussion of Lutheran and Anabaptist hymnody and the various metrical Psalters. For the rich repertory of tunes used in the Psalters and their sources, cf. Waldo S. Pratt, *The Music of the French Psalter*, and Maurice Frost, *English & Scottish Psalm & Hymn Tunes*. It is strange indeed that this chapter, or the book as a whole, could be written without at least passing reference to Tallis, Palestrina, and Bach, to mention three of the greatest names in church music. Their treatment of hymns alone would require some attention.

Chapter IV, "Music of the singing school," is all jumbled up chronologically. "Lining out" is incorrectly described. The quartet choir did not develop until long after the fusing (note the traditional spelling) tune had disappeared. Dudley Buck was by no means "the first American composer to produce suitable compositions for choirs." There were many other firms beside the Estey Organ Company making reed organs.

In Chapter V, "Music of the Gospel Song," the author is on somewhat safer ground, but is still erratic. From the story of Newton on p. 82, one would never guess that he was the captain of the slave ship. P. 85 refers to "the second major religious awakening" but mention of Jonathan Edwards and the first Great Awakening doesn't come until p. 151. On p. 96, there is reference to the morbid texts used in early children's hymnals. The "immediate reaction against this type" took a full hundred years to develop; Bradbury, Root, and Lowry did not work in the era of Watts

and Wesley. This is chaff, but on page 100 there is a shock of golden grain for which this reviewer is very grateful. The eleven "requirements for revival music" quoted from Henry C. Fish, *Handbook of Revival* (1874), with one or two possible exceptions, are a veritable Decalogue for congregational singing!

With Chapters VI, VII, and VIII, on the music of the Baptists, Methodists, Presbyterians and the Disciples, the author for the first time makes an original contribution. Here is material as yet available in no other single work. A few additional suggestions: on p. 107, the compiler of the Baptist *Hymns and Spiritual Songs* (1766) is thought to have been Henry Alline. On pp. 112-5, Alline and John Leland should stand prominently in any listing of early Baptist hymn writers; the latter spent his early and later years in his native Massachusetts, only 14 years of his ministry were in Virginia. pp. 136-8 overlooks the characteristic Methodist tunes of 18th century England such as *Easter Hymn* (*Salisbury*), *Christmas*, *Savannah*, *Resurrection*, etc. At the top of p. 156, there is an appeal for the *status quo* which must be vigorously challenged:

The church musician must leave to the theologian the task of determining whether a given theology or a given culture should be reshaped. The musician's task is to make music as representative as possible of an accepted culture.

Tsk, tsk! Is the wonderful work which the Church Music Department of the Southern Baptist S.S.

Board has been doing all wrong? Should they permit their church to slip back to the conditions of 1939 described on p. 131 when "only 21.6 percent of the music directors had any type of training, even though it consisted of only a two-week singing school"?

Chapter IX, "Music in Worship," suffers from the personalization of all evangelical thought. There is not enough of the losing of self in the adoration of Almighty God. A study of Robert W. S. Mendl, *The Divine Quest in Music*, would help this chapter.

A final chapter briefly touches upon "Problems and Prospects." These are (1) "Worship practices," meaning the way we do things in church services, (2) "Professional Church Music Training," which for this author consists of taking courses in college, (3) "the N.T. Concept of the Ministry" which lays a foundation for (4) "the Role of the Minister of Music," which is a plea for status and ordination. This may be very desirable, but one cannot help missing a strong appeal for more hard work and better pay.

—LEONARD ELLINWOOD

The Hymn Reporter

The Lutheran Society for Worship, Music and the Arts will sponsor its Seventh Annual Conference, "Te deum Laudamus," at Concordia Seminary, St. Louis, Missouri, June 7-9, 1964. Architecture, music, drama, painting, literature and sculpture will be subjects of study and discussion. Mr. Carl F. Schalk, 4725 Vienna Avenue, St. Louis, Missouri, is chairman.

The Center of Continuing Education at Princeton Theological Seminary announces a seminar on the subject "What Church Ministry of Music should be" on May 25-28, 1964, conducted by Dr. Robert Baker, Director of the School of Sacred Music at Union Theological Seminary, and Dr. David Hugh Jones, Professor of Music in Princeton Seminary. The seminar will cover the following topics: Hymnody, Organ Music of Bach, Musical Problems in the Parish Church, Indigenous music and Jazz in the Church.

The two-year program of hymn education set up by the Methodist Church began in December, 1963. Basically, it is a hymn-of-the-month program, each hymn selected for its appropriateness to the Christian calendar.

The following item appeared in the First Church News, Columbus, Ohio, January 28, 1962, written for that parish publication by Edward H. Johe:

After a morning service recently an unusual number of persons were excited about the final hymn, "Rejoice, Ye Pure in Heart" (No. 345). It is one thing to feel that a hymn is exciting and another to have the feeling expressed in words. I will write in this column about various aspects of Hymns: singing playing, descants, unison, and the like. Now to "Rejoice, Ye Pure in Heart."

Without question this is a joyous hymn. In it we find such words and phrases as these: rejoice; festal banner; strong men; raise high; God's wondrous praises; still lift your standard high. It happens that the

tune "Marion" befits the sentiments of this hymn. Worshipers have, we suppose, every right to stand with closed hymnal and lips during the singing of such a hymn, but any organist who merely plays the right notes, or the choir that makes only lovely sounds, has missed the only reason hymns are set to music—to express, as only music can, the emotions of the hymn.

On occasion I change keys, most often raising the pitch. The very act of doing this is exciting. The organist can raise the pitch merely to call attention to his skill in the art of transposition, and one internationally famous recitalist sometimes raises the pitch on each stanza of a hymn. That is exciting! But why

did I lift the tone level on the last two stanzas of "Rejoice, Ye Pure in Heart"? For another reason: the climax of the hymn and the momentum of the congregational singing that morning seemed to demand it. Almost every other aspect of each week's worship service is carefully practiced, but when our hymns feel as this one did, we cannot stop the hymn from soaring. It is no accident when a hymn comes alive in a service. You need a combination of an interested and competent organist, a well-trained and alert choir and a congregation that is not self-conscious about its singing abilities. Isn't it wonderful that a twentieth century congregation can be excited over hymns!

A PRAYER HYMN

BY PHILIP S. WATTERS

1. Holy Child, Whom angels praise,
Wondrous Gift of love divine,
Through the darkness of our days
Make Thy healing light to shine.
— — — — —
2. Youth of brave and eager heart,
Touching every life with power,
Teach our lives a worthy part
For this high and troubled hour.
— — — — —
3. Prophet, wise and unafraid,
Make us servants of Thy thought,
That the madness greed hath made
Yield to peace Thy love hath wrought.
— — — — —
4. King Eternal, Lord of Life,
Victor Thou o'er death and sin,
Sound the knell of selfish strife,
Ring Thy glorious Kingdom in.

—from *World Outlook*

Hymn Anniversaries in 1965

The 200th anniversary of the birth of Oliver Holden
The 50th anniversary of the death of Fanny Crosby
The 300th anniversary of the birth of Thomas Shepherd
The 100th birthday anniversary of Rudyard Kipling
The 100th anniversary of the death of Hugh Stowell
100th anniversary of Dr. Evan's *Hymnau a Thonau* (Welsh melodies)
100th anniversary of birth of Charles Sylvester Horne
100th anniversary of birth of Jean Sibelius
100th anniversary of birth of Laurence Housman
250th anniversary of *Psalmodia Sacra* (Gortia)
300th anniversary of *Stralsund Gesangbuch*
150th anniversary of Johann Werner's *Choralbuch*
150th anniversary of the birth of John Zundel
150th anniversary of the birth of Ithamar Conkey (composer of "In the cross of Christ I glory")
150th anniversary of the publication of Gardiner's *Sacred Melodies*
350th anniversary of the *Scottish Psalter* (1615)

The Hymn Society of America Collection: Union Theological Seminary, New York, N. Y.

Many branches of hymnological studies are represented in this Library, including both the literary and musical aspects, as well as hundreds of hymnbooks and hymnals. The original collection was enriched by the Day Collection of hymnology, liturgics, and ecclesiastical law, founded in 1888 and later augmented. In 1925, the Newman Collection of some 1700 items, the property of The Hymn Society of America, was catalogued and housed in the Seminary Library. Today the Library offers approximately 10,000 titles in hymnology and closely related subjects. The School of Sacred Music has at its disposal large collections covering the history of sacred music, including hymn tunes. A notable feature is a wide selection of the major hymnals and handbooks used in the United States and Great Britain. Hymnals in foreign languages from the mission field are available in the Library of Missionary Research, located in the Seminary.—From "A Short Bibliography for the Study of Hymns."

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Waldo Selden Pratt, L.H.D., Mus.D.
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- VI. **What Is a Hymn?**
Carl Fowler Price, M.A.
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Henry Lowell Mason
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Papers XVI-XXII, 35 cents; XXIII and XXIV, \$1.00; XXV, 60 cents.

